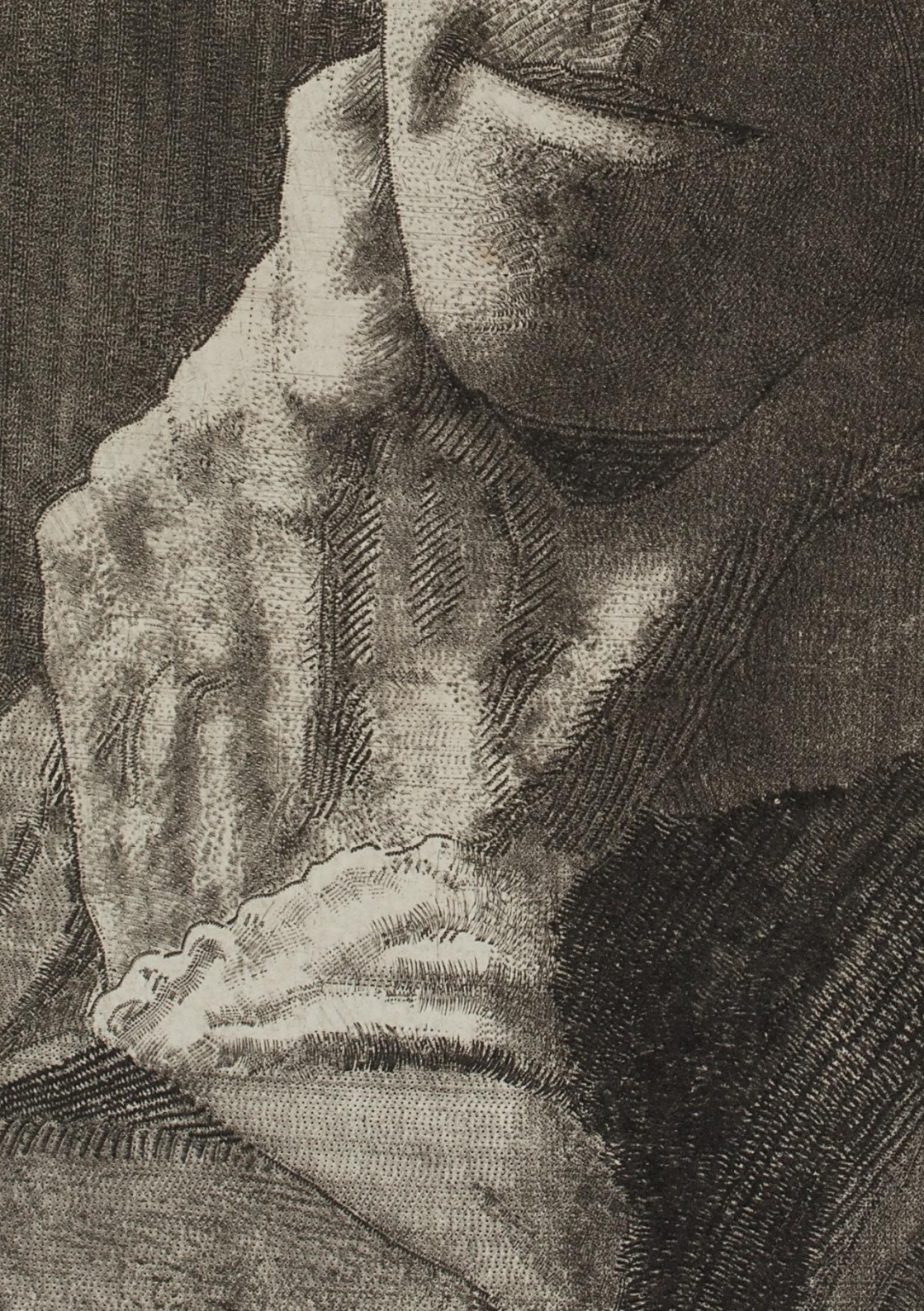
Fine Prints

No.12 - October 2021



SARAH SAUVIN

Fine Prints

No. 12 - October 2021

Jean-Étienne LIOTARD (1702 - 1789)

Autoportrait la main au menton (grande planche)

[Large Self-Portrait] - ca. 1778/1781

We are pleased to present a selection of fine prints from the 16th to the 19th century chosen as in our previous catalogues for their rarity and high quality. Among these recent acquisitions, we are particularly delighted with the first state of the *Large Self-Portrait* by Jean-Étienne Liotard: firstly, because it is considered to be his printed masterpiece; secondly, because this very rare impression belonged to Liotard himself and comes directly from his family; and finally, because we were fortunate enough to acquire it at the same time that our impression of the extremely rare *Self-Portrait as a Young Man*, which Liotard etched fifty years earlier, left our catalogue to enter the prestigious collection of the Musée d'Art et d'Histoire in Geneva.

This catalogue presents several other prints that are just as rare: a scarce impression of *Imprimeurs en taille-douce* [The Intaglio Printmakers] by Abraham Bosse beautifully coloured at the time, the only one we know of; Bresdin's *Éclaircie dans la forêt* [The Clearing in a Forest], a wonderful light-filled gap in a deep tangle of foliage, of which only two impressions printed by Bresdin himself were known; and *Marcel*, by Eugène Delâtre, which is the only impression that we know of before the copperplates of this very rare print were cut down.

Among the important prints presented here let us quote *Saint Peter and Saint John* in the 1st state of 2, a chiaroscuro woodcut after a drawing by Parmigianino, long attributed to Ugo da Carpi but recently reattributed to Niccolò Vicentino by Naoko Takahatake ; *The Dragon Devouring The Companions of Cadmus* in the 1st state of 4, engraved by Goltzius in 1588 after a painting done the same year by Cornelis Corneliszoon van Haarlem; a rare impression of Rembrandt's landscape *Cottage beside a Canal with a View of Ouderkerk*; and Daumier's masterful lithograph, *Ne vous y frottez pas !!*

Completing this selection: *Romans fighting the Dacians*, engraved by Nicolas Béatrizet in 1553 after a marble frieze adorning the Arch of Constantine in Rome; *Discordia*, a satirical engraving in which Crispin de Passe denounces in 1589 "the rage of war" which "wrecks and ruins the benefits of peace and spreads carnage everywhere"; *La Vision de Saint Jérôme* etched by Fragonard on his return from Italy, after a painting seen in the church of San Nicolò da Tolentino in Venice; *Jeune dessinateur* [Young Draughtsman] engraved by Demarteau in the chalk-manner and printed in red and black inks, after a drawing by the young François Boucher; and a beautiful impression of *Bellos consejos* [Pretty teachings] from the first edition of Goya's *Caprichos*, bearing on the reverse the collection mark of Loys Delteil.

Like all print dealers and print lovers, we are naturally sensitive to the prints whose subject is printmaking. Thus, we cannot resist the pleasure of presenting, next to the *Large Self-Portrait* (which Liotard gives as an example in his treatise on the principles and rules of painting) and *Imprimeurs en taille-douce* by Abraham Bosse, three other prints on that theme: first, Vivant Denons' 1798 etching representing the Abbé Zani discovering what turned out to be at that time the oldest known Italian "engraving" ; then, the *Marchand de dessins lithographiques* [The Seller of Lithographic drawings] drawn around 1818 by Nicolas-Toussaint Charlet, a lithographic incunabulum ; and finally, an etching by Martial-Potémont: the *Siège de la Société des Aquafortistes*, representing the shop *Aux Arts modernes*, which in 1864 was located in the rue de Richelieu in Paris, were we ourselves often pass by on our way to the Bibliothèque nationale de France.

We hope that collectors and print lovers will find as much pleasure and interest in discovering or rediscovering these prints, as we ourselves had in collecting and presenting them in this twelfth catalogue.

High definition pictures are available on our website
sarah-sauvin.com

1. Niccolò VICENTINO

(active ca. 1525 - 1550)

Saint Peter and Saint John, after Parmigianino - 1540's

Chiaroscuro woodcut from 3 blocks, 156 x 108 mm. Bartsch 26 (attributed to Ugo da Carpi), 1st state (of 2); Naoko Takahatake p.258, note 9.

Impression of the 1st state (of 2) before Andrea Andreani's monogram in the upper left part on the shadow's block.

Very fine impression printed in light brown, dark brown and black on laid watermarked paper (part of a circle on the right border of the sheet; many 16th century Italian watermarks are inscribed within a simple circle like this one).

Excellent condition. A tiny pinhole in Saint Peter's right arm. Small margins all around the borderline (sheet: 167 x 120 mm).

Saint Peter and Saint John, after having been long attributed to Ugo da Carpi, was recently reattributed to Niccolò Vicentino by Naoko Takahatake. To come to this conclusion, she analysed the part played by the different woodblocks in the make-up of the composition. Taking into account a series of nine chiaroscuro woodcuts she concluded were by Vicentino, among which *Saint Peter and Saint John* and *The Miraculous Draught of Fishes*, Naoko Takahatake writes: "The *Miraculous Draught of Fishes*, meanwhile, belongs to a group of unsigned chiaroscuros primarily after designs by Raphael and drawings by Parmigianino that have traditionally been given to Ugo. Yet all deploy the three-block method in a manner that finds little similarity with Ugo's signed works, but shows close affinity with Vicentino. In these prints, the

main outlines of the composition are held in the mid-tone block, whereas in none of Ugo's signed chiaroscuros from three or more blocks does a single block carry so much of the design." (*Print Quarterly*, p. 258).

For his impressions, Niccolò Vicentino used a large palette of colours. The Rijksmuseum in Amsterdam has an impression printed in very light brown, light brown and grey. Christie's sold an impression printed in black, grey and olive on 15 July 2020. The British Museum has an impression printed in tones very similar to our own. Generally Linda Stiber Morenus notes that "Vicentino's palette tends to be high-contrast, including browns, greys, olive-greens, vibrant greens, violets, mustard, ochres, reds, siennas and salmon. Usually, the pigments are ground so coarsely that the ink films are grainy and particles can be discerned with the unaided eye." (*Printing Colour,* p. 130). Our impression does display this granular effect, mainly in the lightest brown plate.

The original drawing by Parmigianino is in the Musée du Louvre in Paris (inv. n° 6396; see detailed note here). Its dimensions, 152 x 90 mm, are very close to the woodcut.

The woodblocks were reprinted by Andrea Andreani, who added his monogram in the upper left corner. This monogram characterises the second state, of which an impression is in the British Museum.

References: Ad Stijnman and Elizabeth Savage: *Printing Colour 1400-1700: History, Techniques, Functions and Receptions*, 2015; NaokoTakahatake: "Niccolò Vicentino's 'Miraculous Draught of Fishes'" in *Print Quarterly*, 2011, vol. 28, no. 3, pp. 256-60; Naoko Takahatake and Jonathan Bober (dir.): *The chiaroscuro woodcut in Renaissance Italy*. 2018.

2. Nicolas BEATRIZET

(1507/15 - 1570)

Roman Soldiers fighting the Dacians - 1553

Engraving, 300 x 460 mm. Bartsch 94, Robert-Dumesnil 97, 2nd state (of 2); Bianchi 102.

Robert-Dumesnil describes a first state in which only the outlines of the thunderbolt on the hexagonal shield are engraved and the background left white. Silvia Bianchi mentions Robert-Dumesnil's description. Bartsch only mentions one state.

Fine impression printed on laid paper. In very good condition. Small margins on the right and left sides (sheet: 300 x 475 mm).

Roman Soldiers fighting the Dacians reproduces a fragment from a bas-relief frieze on one of the small sides of the attic of the Arch of Constantine in Rome. The panel is a spolium from a monument previously erected to celebrate Trajan's Dacian Wars. At the bottom of the engraving, the letter explains the subject: *Tabula marmorea, pugnae Dacicae : ex diruto Traiani, ut putatur, arcu ; in Constantini cognomento Magni ; qua spectat Auentinum ; ornatus caussa ; Romae, translata. / Antonij Lafrerij Sequani formis Romae 1553*: Marble panel [representing] the battle in Dacia: thought to come from Trajan's arch, now destroyed; in the name of Constantine the Great; [on the side] looking towards the Aventine Hill; because of its beauty; transported to Rome. / From the presses of Antoine Lafreri of Sequania, in Rome 1553 (our translation).

Tabula marmorea, pugnam Dacicae ex deuicto Traiano, ut putatur, arcu; in Constantini cognomento Magni, qua spectat Auentinum; ornatus coepta, Romae, translata.

Antonij Lafreri Sequani formis Romae 1573

From 1547 to 1560, Nicolas Beatrizet produced engravings in Rome for the printer and print dealer Antonio Lafreri (ca. 1512-1577). The study of Classical Antiquity was gaining ground at the time and engravings were a great means of reproducing and distributing images of Classical ruins in large numbers. Competition was fierce between Roman publishers who often had the same subjects engraved, sometimes by the same engravers. However, the representation of reliefs requires great technical mastery in engraving and forces the artist to make certain choices. Michael Bury wrote an article specifically about the study of the various choices that Beatrizet had to make in his engravings, to highlight in what way those choices were different from the choices made by other contemporary engravers. Regarding *Roman Soldiers fighting the Dacians* in particular, Bury notes that Beatrizet remains more faithful to the original sculpture than Marcantonio Raimondi or Marco Dente, who also engraved representations of fragments of the relief. Contrary to Raimondi and Dente, Beatrizet does not add elements to the original design, unless to represent a missing broken hand or weapon. He also preserves the appearance of stone by leaving the eyes of the soldiers blank. On the other hand, he stretches the background to the top of the engraving and eliminates some details from the bas-relief, like the banners on the right, so as to make the scene more easily legible. The result is a happy compromise between aesthetic concerns and the documentary prpose of the work.

Reference: Michael Bury: « Beatrizet and the "Reproduction" of Antique Relief Sculpture », in *Print Quarterly*, June 1996, vol XIII, no. 2, pp. 111-126; Silvia Bianchi : « Catalogo dell'opera incisa di Nicola Beatrizet » in *Grafica d'Arte*, 2003-2004, no. 54 to 57.

3. Hendrick GOLTZIUS

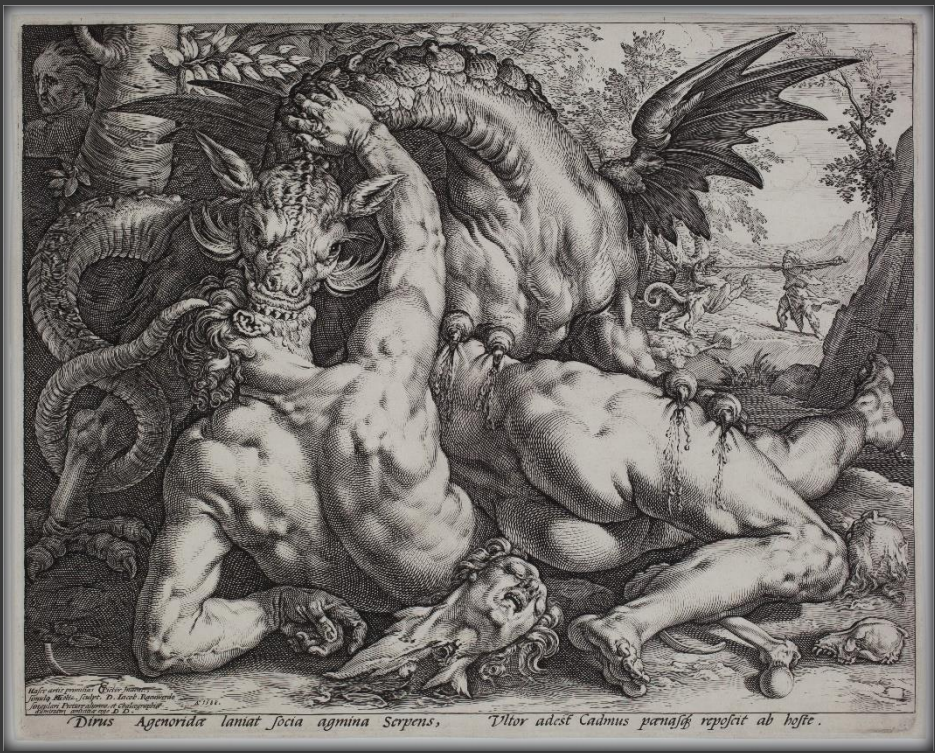
(1558 - 1617)

The Dragon devouring the Companions of Cadmus - 1588

Engraving, 253 x 320 mm. Bartsch 262; Strauss 261; New Hollstein 329, 1st state (of 4) before the address of Claes Jansz. Visscher (1587-1652).

Very fine impression printed on watermarked laid paper. Watermark: variant of Simple fleur-de-lys in a crowned coat of arms (Briquet 7210: Leyde 1585, Amsterdam 1590-1599). This sort of watermark is quoted by Walter L. Strauss for impressions of the 1st state. Generally in very good condition. Small thin areas on the reverse along the right border of the sheet. Thread margins all around the platemark (sheet: 258 x 322 mm).

The Dragon Devouring the Companions of Cadmus is one of the most striking Mannerist engravings by Hendrick Goltzius, who engraved in reverse a picture painted in the same year by Cornelis Corneliszoon van Haarlem, now in the National Gallery in London (inv. no. NG1893). The two artists were very close and founded a kind of academy of fine arts in Haarlem with Karel van Mander around 1583-1584. In 1588, Goltzius was the first to produce engravings after the designs of Cornelis van Harlem.



The Dragon Devouring the Companions of Cadmus is dedicated to the Amsterdam collector and art dealer Jacob Engbertsz. Rauwaert. In the dedication, Goltzius associates Cornelis van Haarlem as joint contributor: *Hasce artis primitias CCPictor Invent.*[*or*], */ simulq*[*ue*] *HGoltz. sculpt.*[*or*] *D. Iacob. Raeuwerdo / singulari Picture alumno, et Chalcographiae / admiratori amicitiae ergo D*[*ono*] *D.*[*ederunt*], "The painter C[ornelis] C[orneliszoon], inventor of the design, and Hendrick Goltzius, who engraved it, together offer these beginnings of their art as a token of their friendship to Lord Jacob Rauwaert, a gifted student of painting and admirer of engraving." (our translation).

That year, Goltzius also engraved the series of *The Four Disgracers*, Tantalus, Icarus, Phaeton and Ixion, after designs by Cornelis van Haarlem. Julie McGee observes that these four plates and *The Dragon Devouring Cadmos' Companions* have a similar theme: condemned sinners and the disgraced, a theme that was then enjoying a vogue in Haarlem. Both works are characterised by an over-the-top mannerist style which Goltzius and Cornelis van Haarlem popularised in the Netherlands: the exaggeratedly muscular bodies pictured under improbable angles in *The Four Disgracers* find an echo in the truncated body parts of Cadmus' companions: they are so contorted that it is difficult to understand that the bust on the left does not belong to the lower body on the right. In *The Four Disgracers*, a feeling of dereliction was inspired by the fatal fall of bodies; here we experience horror and repulsion at the sight of the mutilated bodies: a head that has been torn off lying in the foreground, bones stripped of flesh, blood pouring out of the wounds opened by the claws of the monster. The beast is shown devouring the face of a victim who is still trying to defend himself, while it stares at the spectator. The happy ending of the story is relegated to the background: Cadmus, who can be seen on the right, killing the dragon, survives his companions and then goes on to found the city of Thebes.

Reference: Julie L. McGee: *Cornelis Corneliszoon van Haarlem (1562 - 1638), Patrons, Friends and Dutch Humanists*, 1991.

4. CRISPIN DE PASSE

(1564 - 1637)

Discordia [The Bad Household] - 1589

Engraving after Martin de Vos, 225 x 240 mm. Hollstein 613, Franken 1212.

Very fine impression printed on laid watermarked paper (indistinct watermark). Numerous pen and ink essays on the back of the sheet (not visible *recto*). A yellow spot at the bottom of the sheet.

In a sumptuous interior, all the members of a family have left the dinner table and are fighting two by two, knocking over chairs, dishes and food. In the foreground, the master and mistress of the house are kicking and punching each other, the wife is about to strike her husband with her heavily laden key-chain, while he comes at her armed with a table knife. In the background, the sister tries to tear out her brother's eye, who is pummelling her with blows; another sister is pouring the contents of a large glass down her brother's neck, while the youngest takes advantage of the chaos to gorge on a chicken, imitated by the cat. A small dog participates in the battle by biting the dress of his mistress. In the background, a servant alerted by the commotion rushes out of the kitchen to see what is going on.

Discordia is the counterpart of *Concordia* (Hollstein 612) which depicts a pious and peaceful family sitting at table in a plain and orderly interior. They all live in harmony under the tables of the Law.

Melior est buccella sicca cum gaudio *De peu vault mieux La ioussance* *Ein Mundtvoll beßer ist mit freüdt*
Quam domus plena victimis cum iurgio *Que par mesure Ou Ltrecuidance.* *Dan vberfluß mit zorn vnd leijdt*
Prouerb. 17. c. 1.

BELLI SED RABIES, QVICQVID PAX ALMA MINISTRAT, DIRIPIT, INVERTIT. CVNCTAQVE CÆDE REPLET.

When he engraved *Discordia* in 1589, Crispijn de Passe was 25 years old and had just been forced to leave Antwerp, as Ilja M. Veldman explains: "Being a Mennonite, he had to leave the city after it reverted to Spanish rule. He settled in Cologne in 1589, where he set up as a print publisher in his own right."

Ilja M. Veldman sees in *Concordia* and *Discordia* an echo of the political and religious turmoil: "The inscriptions on his Concord and Discord of 1589 after designs by Maarten de Vos make it abundantly clear that he had had enough of war and was looking for somewhere peaceful to get on with his work." (*Crispijn de Passe*, p. 39). If the verses engraved at the bottom of the print simply pit simplicity against wealth (*De peu vault mieux La Jouissance / Que par mesure Outrecuidance*, "It is better to have the true enjoyment of few things than to wallow in excess with impudence"), the Latin caption directly refers to the political situation: *belli sed rabies, quicquid pax alma ministrat, diripit, invertit, cunctaque caede replet*: "But the rage of war wrecks and ruins the benefits of peace and spreads carnage everywhere." (our translation). Crispin de Passe however had to flee Cologne for Utrecht in 1611.

References: Daniel Franken: *L'œuvre gravé des van de Passe* [...] *avec un supplément d'additions et de corrections par Simon Laschitzer*, 1975; Ilja M. Veldman: *Crispijn de Passe and his Progeny (1564-1670) A century of Print Production*, 2001.

5. REMBRANDT HARMENSZOON VAN RIJN
(1606 - 1669)

Cottage beside a Canal with a View of Ouderkerk - ca. 1641

Etching and drypoint, 141 x 207 mm. Bartsch 228; Biörklund and Barnard 45-1; New Hollstein 202.

Rare and fine impression of the unique state, the sulphur tint still visible in the sky, but the details in the far right slightly beginning to wear. Thread margins all around the platemark. Sheet: 145 x 215 mm. Julian Marshall's collection stamp printed *verso* (Lugt 1494)

Provenance: Julian Marshall (Lugt 1494); Paul Prouté S.A., *Catalogue "Centenaire" 1re partie Estampes*, 1978, n°39: « Très belle épreuve, filet de marge. » ('Very fine impression, thread margins').

In very good condition. Minimal retouching in grey ink on the mast of the sailboat, as well as touches along the platemark, to the left and to the right. Because the light strokes in drypoint wore out quickly, a number of good impressions were retouched in ink, as Erik Hinterding observes about the impression in the Frits Lugt collection, acquired in 1919 from P. and D. Colnaghi & Obach: "The print was lightly etched and impressions are almost always a little faint and misty (…) Like some other impressions of this print, this sheet has been retouched with grey ink, including on the post on the left beside the road." (Erik Hinterding, 2008, vol. I, pp. 430-433).

Hinterding mentions specifically the impression in the Teylers Museum in Harleem. The New Hollstein volume also mentions retouched impressions in the collections of the Rijksmuseum, Amsterdam (brush and grey ink, and pen and black ink), of the Staatliche Museum, Berlin (foliage added with pen and brown ink), of the Staatliche Kunstsammlungen, Dresden (framing lines in pen and black ink), of the British Museum (two impressions retouched in pen and grey ink), in the Rothschild collection in the Louvre (brush and grey ink), in the State Hermitage in St Petersburg (framing lines in pen and black ink), among others (New Hollstein, *Rembrandt, Text II*, p. 90).

The landscape drawn by Rembrandt has not been clearly identified and the etching received different titles in different catalogues: *La barque à voile* [Barge with a sail] (Bartsch), *Cottages beside a canal, with a church & sailing boat* (Nowell-Usticke), *Cottage beside a canal, a view of Diemen* (Boon and White). Its date is likewise uncertain: Bartsch thinks that Rembrandt etched it around 1645, Hinterding around 1641. We go with the date given in the New Hollstein by Erik Hinterding; like Frits Lugt, he places the landscape near Ouderkerk on the banks of the Amstel, south of Amsterdam. The lightness of the strokes on the right of the impression, the grounds which have been left almost blank and the streaks of sulphur tint sweeping across the grey sky give this landscape a wintery feel that is quite rare in Rembrandt's etched oeuvre.

References: Erik Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, 2008, vol. I, no. 180, pp. 430-433; New Hollstein, *Rembrandt, text* II, compiled by Erik Hinterding and Jacob Rutgers; Paul Prouté S.A., *Catalogue "Centenaire" 1978, 1re partie Estampes*.

6. Abraham BOSSE

(1602/4 - 1676)

Les Imprimeurs en taille-douce - 1642

[The Intaglio printmakers]

Etching, 256 x 327 mm. Préaud 204; Blum 205; Lothe 254.

Very fine impression printed on heavy laid watermarked paper (indistinct watermark) and coloured with gouache. Thread margins all around the platemark. Flattened horizontal fold in the letter bottom, light stains from old glue in the corners and along the upper border.

Provenance: Ernest Devaulx (1831-1901): his signature on the back followed by the date of acquisition 1868. "The objective of this collection of prints was to establish a general Dictionary of engravers and lithographers of all times and all countries, for which he wrote about 30,000 cards that were never completed. Under his first name Théophile, or under his name Th. Devaulx, he wrote articles on printmaking and bookplates in *La Curiosité universelle, La Revue des Arts Décoratifs, La Revue des collectionneurs d'ex-libris, L'Estampe moderne*. Many prints, on which the signature of the amateur appears on the back, followed by a date, are today in museums such as the Museum of Fine Arts in Boston, the Bibliothèque nationale de France, or the British Museum in London, to name but three." (Lugt 670, our translation).

Very few prints by Abraham Bosse that we know of are coloured. An impression of *The Pastry Shop* (Lothe 249) in the Getty Research Institute in Los Angeles is coloured with gouache and gold. In addition to the address of Melchior Tavernier, its first publisher it bears the address of Jacobus Allard, a publisher of maps and prints

Cette figure vous montre Comme on Imprime les planches de taille douce,
Lancre en est faite dhuille de noix, bruslée et de noir de lie de vin, dont le meilleur vient Dallemagne L'imprimeur prend de Cete ancre auec vn tampon de linge en ancre sa planche vn peu chaude le laauye apres legerem dautre linge et achue de la nettoyer auec la paume de sa main Cela fait il met cette planche a leuers sur la table de sa presse apliquie dessus vne feuille de papier trempe et reposé, et Couure cela dune feuille dautre papier et dun ou deux Langes, puis en tirant les bras de sa presse il fait passer sa table auec sa planche entre deux rouleaux
faict a leau forte par Abosse a Paris en Lisle du palais lan 1642, auec privilege

active around 1660 in Amsterdam, about whom very little information seems to have survived. This state of *The Pastry Shop* at the address of Jacobus Allard is not described in the catalogues raisonnés. Prints by Bosse are known to have been copied by Dutch engravers and publishers: for example, *The Schoolmaster* and *The Schoolmistress*, engraved around 1638, were copied in the Netherlands by an anonymous engraver and published by Claes Jansz. Visscher in 1645. This proof of *The Pastry Shop*, which is not a copy, demonstrates that the many Dutch publishers who were active in Paris at the time and had commercial and family ties with French engravers and publishers, could have been in possession of original plates of Bosse's engravings.

Our impression of *The Intaglio printmakers* bears no other name than that of Abraham Bosse. The colours and the way they are applied on the print are similar to those of the coloured impression of *The Pastry Shop*, and both prints could come from the same colourist's workshop. The bluish grey of the stone walls, the carmine red, the blue-tinged green, the orange-yellow of the clothes, the brown of the wood are similar, as well as the colour used for skin and the red highlights on the cheeks of the subjects. The colourist managed to keep the light shadows and soft light of the print, by choosing hues that emphasise the important details in the image: the three printers, the central press, and the engravings with white margins that are drying on lines in the background.

It is difficult to say when the colours were applied. In the chapter *Colouring Prints* of his book *The print before photography: an introduction to European printmaking 1550-1820*, Antony Griffiths explains that colours were applied before the sale most of the time, with the publisher deciding to have his wife, his children or a colorist colour in some freshly printed impressions. A customer or a reseller could also sometimes have colours added to a print. The address of Jacobus Allard on the proof of *The Pastry Shop* at the Getty Research Institute may be a clue. Suzanne Dackerman and Thomas Primeau have shown that "painted prints" had been common in Germany and the Netherlands since the Renaissance.

The Intaglio printmakers is one of the most famous prints by Abraham Bosse. He was then working on his important *Traité des manières de graver en taille-douce sur l'airain par le moyen des eaux-fortes et des vernis durs et mols. Ensemble de la façon d'en imprimer les planches et d'en construire les presses* [A Treatise on the methods of intaglio printmaking, to etch images on copper by

means of acids as well as hard and soft grounds, together with an explanation of the manner of printing such plates and of building presses], for which he obtained a privilege in 1642 and which he published in Paris in 1645. It was the first technical manual of engraving. It was a huge success and was translated and widely disseminated in the following years in Germany, in the Netherlands and in England; it was reprinted several times, with additions by Sebastien Leclerc and then by Charles-Nicolas Cochin in the XVIIIth century.

The Intaglio Printmakers, or more accurately *Cette figure [qui] vous montre Comme on Imprime les planches de taille douce* [This Image [which] Shows How Intaglio Plates are Printed] and that of *Graveurs en taille douce au Burin et à Leaue forte* [The Engraver and the Etcher], etched one year later, stem from the same pedagogical objective. The letter reads: "*This figure shows you how intaglio plates are printed / The ink is made of burnt walnut oil and wine black, of which the best comes from Germany. The printer takes some of this ink with a cloth pad, inks his plate while it is somewhat hot* [see at the bottom left], *wipes it lightly with other cloth(s), and finishes cleaning it with the palm of his hand* [see left]. *Once this is done, he puts this plate upside down on the table of his press, applies on it a sheet of paper soaked and then let rest for a while, and covers it with another sheet of paper and one or two pieces of cloth, then pulling the arms of his press, he pushes the table with the plate between two rollers*." (Préaud, p. 226, our translation).

References: Maxime Préaud, Sophie Join-Lambert (dir.), *Abraham Bosse, savant graveur*, Paris, 2004; José Lothe, *L'œuvre gravé d'Abraham Bosse*, Paris, 2008; Susan Dackerman and Thomas Primeau, *Painted prints: the revelation of color in Northern Renaissance & Baroque engravings, etchings & woodcuts*, 2002.

7. Gilles DEMARTEAU

(1729 – 1776)

Jeune dessinateur, after François BOUCHER

[The Young Draughtsman]

Chalck-manner printed in red and black inks, 211 x 156 mm. De Leymarie 188, IFF 188, Jean-Richard 755.

Very fine impression printed with registration marks on laid paper. In very good condition. Three tiny pinholes on the edges of the sheet and two slight creases in the upper part on the back.

The plate bears two signatures, *Boucher f.* engraved on the left and *Demarteau S*. engraved on the right, above the first borderline. Depending on the impressions, these signatures are more or less visible. *Buste de jeune fille* [Bust of a Young Girl] (IFF 187), also engraved after a drawing by François Boucher, makes a pair with *Jeune dessinateur*.

The original drawing of *Jeune dessinateur*, formerly in the Francis Springell collection, was sold at Sotheby's London on 30 June 1986 (lot 85). It is drawn in red and black chalk with white highlights and grey and blue washes. François Boucher himself made an etching after this design (*The Draughtsman*, IFF 13). Beverly Schreiber Jacoby believes that Boucher planned his drawing as a preparation for the etching, because the young boy is holding his porte-crayon in his left hand in the drawing, and thus in his right hand in the etching. Alan P. Wintermute adds that "Boucher often made drawings to be engraved in reverse to offset the 'mirror imaging' inevitable in the standard printmaking process."

Onzième Estampe à plusieurs Crayons. A Paris chés Demarteau Graveur du Roi rue de la Pelleterie a la Cloche prés le Palais, N.o 188

As for the model of the young artist, Alan P. Wintermute explains that "The portrayal of young men as draughtsmen, often with portfolios under their arms and brushes in hand, was a popular theme with eighteenth century French artists". He also adds that the theme is usually thought to have originated with Chardin's *Young Student Drawing* which was exhibited at the 1738 Salon; according to Pierre Rosenberg, Chardin's drawing was made two to three years before that. A. P. Wintermute however is of the opinion that "Boucher's drawing certainly precedes that date, and it appears that it is he, rather than Chardin, who initiated the tradition." Wintermute gives as evidence a painting by Boucher dating back to the early 1730s, *The Landscape Painter* (since sold by Christie's, 19 April 2018), in which there is a young student holding a portfolio. As for the drawing of *The Young Draughtsman*, Wintermute thinks it is of an earlier date, sometime between 1729-1732.

That Demarteau engraved it many years later shows, according to Beverly Schreiber Jacoby, that Boucher had probably kept the drawing.

References : Pierrette Jean-Richard, *L'Œuvre gravé de François Boucher dans la collection Edmond de Rothschild,* 1978 ; Léopold de Leymarie, *L'Œuvre de Gilles Demarteau l'aîné, graveur du Roi*, 1896 ; Beverly Schreiber Jacoby, *François Boucher's Early Development as a Draughtsman 1720-1734*, 1986 ; Colin B. Bailey, Katherine M. Kraig, Regina Shoolman Slatkin [et al.] *François Boucher : 1703-1770: his circle and influence*, 1987.

8. Jean-Honoré FRAGONARD

(1732 - 1806)

La Vision de Saint Jérôme - 1763/1764

Etching, 165 x 115 mm. Baudicour 21, 2nd state (of 2) with the number 8 bottom right; Wildenstein XIV.

Fine impression on laid paper. In good condition. On the back of the sheet, some annotations in pencil and very small thin areas on the reverse along the right and left border of the sheet. Thread margins all around the platemark (sheet: 172 x 118 mm).

Provenance: Jules Michelin (1817-1870), painter and printmaker. His collection mark printed *verso* (Lugt 1490).

Fragonard etched *The Vision of Saint Jerome* around 1763/1764, upon his return to France after a long stay in Italy between 1756 and 1761. The etching is a copy in reverse of an altarpiece, painted in oil by Johann Liss in the church of San Nicolò da Tolentino in Venice.

Fragonard produced very few etchings but his works show freedom as well as mastery within the technique and are animated with what Prosper de Baudicour calls “an extremely witty point”. Rena Hoisington emphasizes Fragonard’s liveliness, especially in *La Vision de Saint Jérôme*: « Fragonard’s etching vibrates with his characteristic energy; it is a symphony of marks that rewards close scrutiny. […] In *The Vision of Saint Jerome*, the dense massing of lines at lower right denotes the lion’s ample mane and the shadows that engulf his head, whereas the squiggles isolated against the white of the paper above evoke the luminosity of the cloud-filled sky and the intensity of the saint’s vision.

Fragonard also tweaked various details of Liss's composition, showing one of the angels at upper left turning to smile at the viewer, making eye-contact. » (Rena M. Hoisington: *Aquatint - From Its Origins to Goya*, 2021, p. 69).

9. Jean-Étienne LIOTARD

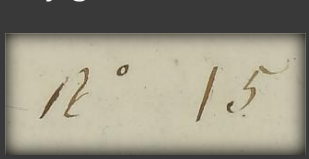
(1702 - 1789)

Autoportrait, la main au menton (grande planche) - ca. 1778/1781

[The Large Self-Portrait]

Roulette and engraving over mezzotint, 466 x 394 mm (sheet). Humbert, Revilliod and Tilanus 8 (undescribed state); Rœthlisberger and Loche 522, 1st sate (of 2).

Impression of the first state (of 2), before the letter in the lower margin of the copperplate. Very fine impression printed on laid paper, trimmed inside the platemark in the blank part by about 4 mm in width and 13 mm in height. In very good condition. An 18th century annotation in ink on the back of the sheet: *n°15* and a more recent annotation in pencil: *Portrait de J.E. Liotard / gravé par lui-même*.

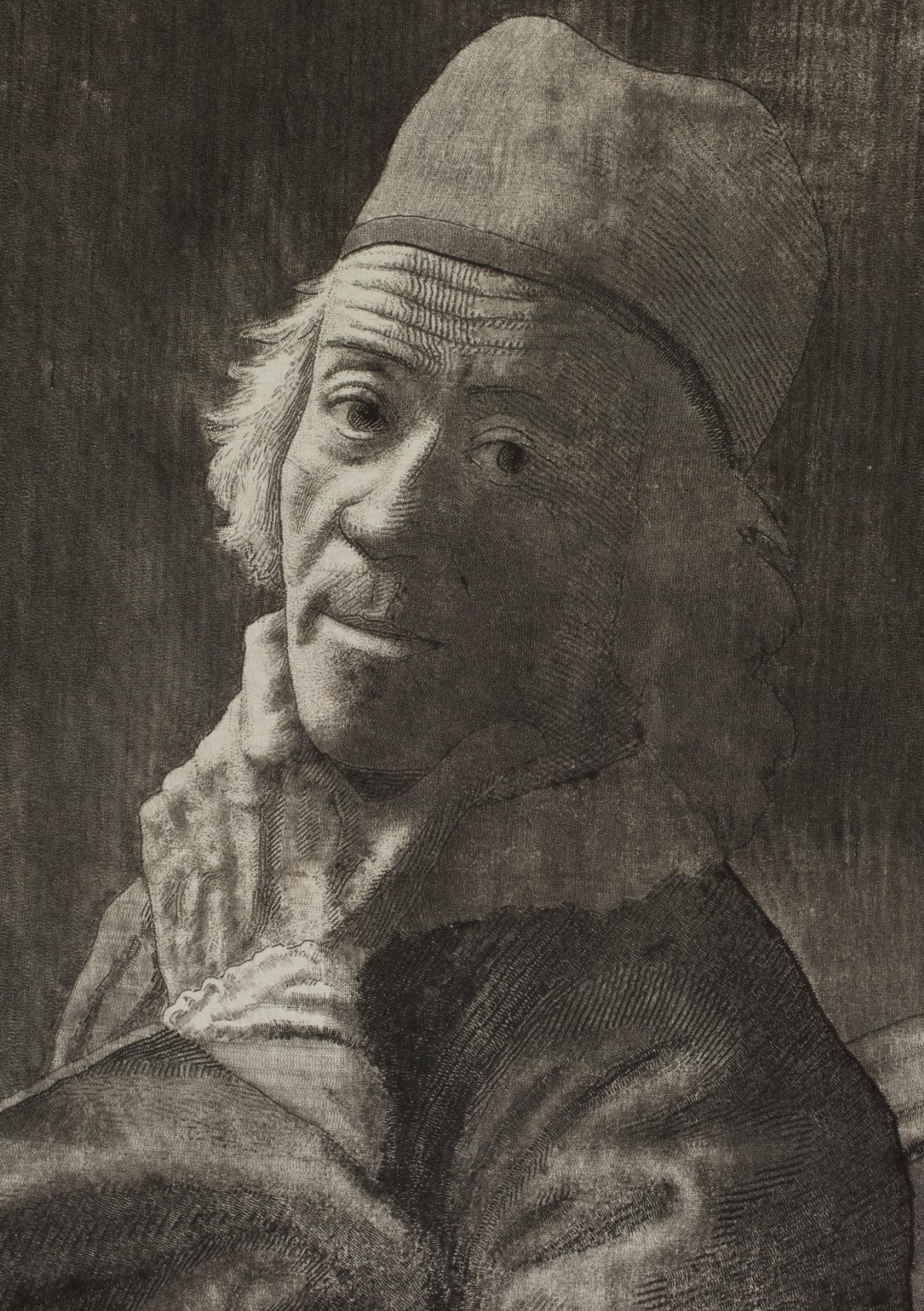


Provenance: Jean-Étienne Liotard, then by descent within the artist's family.

Jean-Étienne Liotard produced very few prints: Marcel Rœthlisberger and Renée Loche listed fourteen original prints in 2008, as well as two prints on which Liotard only engraved the subjects' faces; to this we should add the portrait of Archduchess Maria Anna of Austria, as reported by Perrin Stein in 2010 (« A Rediscovered Liotard », in *Print Quarterly*, March 2010, vol. 27, no.1, pp. 55-60). Impressions of these prints are all rare. The copperplates have not been preserved and there are no posthumous impressions known.

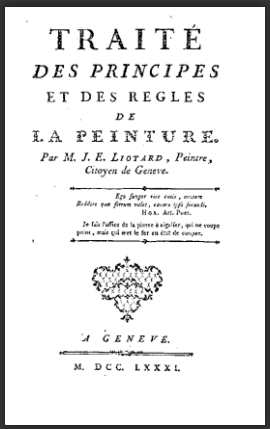
M. Roethlisberger and R. Loche quote 5 impressions of *The Large Self-Portrait* in 2008: 2 impressions of the 1st state and 3 of the 2nd state. To date, we count 10 impressions: 5 impressions of the 1st state (Rijksmuseum d'Amsterdam acquired in 1908, British Museum acquired in 1931, Metropolitan Museum of Art acquired in 1949, an impression sold at Christie's on January 29 2019 and the present impression, coming from the painter's family); and 5 impressions of the 2nd state (Musée d'Art et d'Histoire, Geneva, Eidgenössiche Technische Hochschule in Zürich (quoted by Roethlisberger and Loche), National Gallery of Art de Washington acquired in 1953, The Art Institute of Chicago (acquisition number 53.272, quoted in *Regency to Empire*, p. 245) and an impression sold at Christie's in 2009, then included in Nicolaas Teeuwisse's *Catalogue IX*, no. 26, in 2010, and now at the Fondation Custodia in Paris).

The *Autoportrait, la main au menton (grande planche)* is considered to be Liotard's printed masterpiece. It reuses the same composition as a pastel that was probably done in Geneva around 1770 and that Liotard exhibited at the Royal Academy in 1773 (R. and L. 447; Geneva, MAH, inv. 1925-5 ; 635 x 510 mm), for which there is a preparatory sketch in black stone and white chalk with sanguine highlights on blue-tinged paper, which Liotard exhibited in Paris in 1771 (R. and L. 447, preparatory sketch ; Geneva, MAH, inv. 1960-32 ; 488 x 359 mm). The engraving made in reverse after the pastel a few years later is noticeably different from both the pastel and the drawing: Liotard represented himself in more of a profile pose, and looks more directly at the viewer, with a slight, inquisitive smile. He also added behind him the top of the back of a chair called 'bernoise', that was produced at the



time in Romandy, Switzerland : the moulded crosspiece is of a simple, unadorned style, contrary to the one in *Autoportrait à la longue barbe* from 1751-1752 (R. and L. 196 ; Geneva, MAH, inv. 1843-5). His hand is more clearly visible, emerging further from his sleeve than in the pastel and the sketch: the bones and sinews are apparent, etched in an energetic, nervous style. The sleeve of his kaftan folds back on itself, revealing the scalloped hem of his shirt sleeve, as is the case in other self-portraits. A few strands of hair stick out from under his cap on the side of his face that is in the light, in a similary way to *Autoportrait riant* which he painted around 1768 (R. and L. 446 ; Geneva, MAH, inv. 1893-9).

The *Autoportrait, la main au menton (grande planche)* belongs in a group of engravings that Liotard made between 1778/1781: the technique is close to the mezzotint and sets these engravings apart from five etchings made fifty years earlier. In addition to the portraits of Maria Anna of Austria and her sister Maria Christina of Austria (Duchess of Teschen), this group includes family portraits and portraits of important people, as well as subjects from Classical Antiquity and genre scenes, that Liotard used to illustrate his *Traité des principes et des règles de la peinture* ['A Treatise on the Principles and Rules of Painting'] published in 1781. The plates unbound and bigger than the book were numbered I to VII for the reader's reference. They could also be sold separately, as Liotard points out in his *Avertissement* ('Foreword').

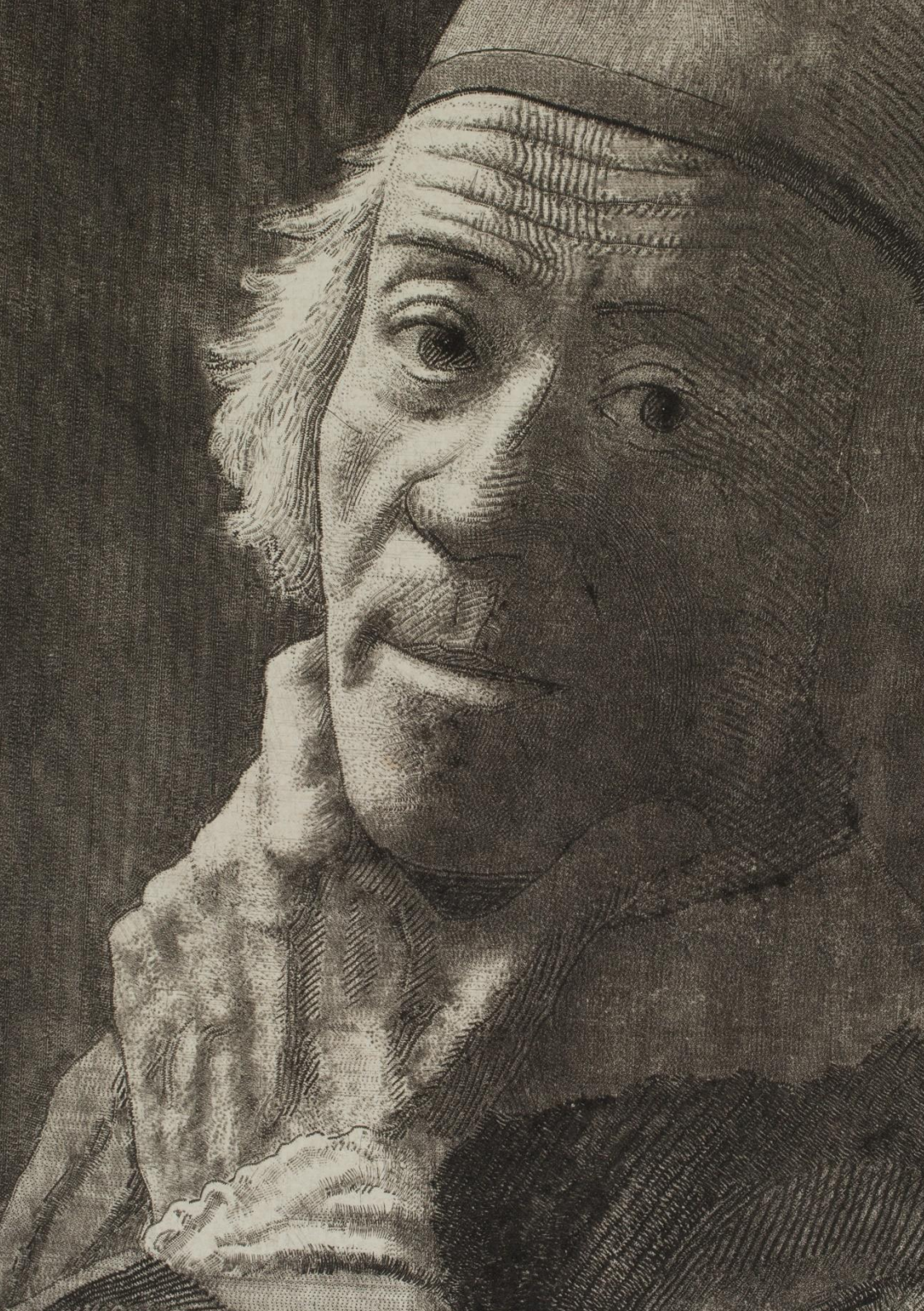

TRAITÉ
DES PRINCIPES
ET DES REGLES
DE
LA PEINTURE.
Par M. J. E. Liotard, Peintre,
Citoyen de Geneve.
Ego fingor vos omnes, ecquem
Reddere qua formam valet, cavum ipfa finanda,
Hor. Art. Poet.
Je fais l'office de la pierre à aiguiser, qui ne coupe
point, mais qui met le fer en état de couper.
A GENEVE.
M. DCC. LXXXI.

In the second state of the *Autoportrait, la main au menton (grande planche)* Liotard engraved in the bottom margin: *N°.1.* I.E. LIOTARD. *Gravé par lui-même // Effet. Clair obscur sans sacrifice*. ('Engraved by himself / Chiaroscuro effect, no sacrifice'). This letter clearly indicates that he was planning to use the plate in order to illustrate his *Traité*. However, he also engraved the same letter underneath a smaller and slightly modified version of the self-portrait (R. and L. 523, 200 x 160 mm approx.). Of the seven plates listed in the *Avertissement* to his *Traité*, Liotard describes *N°. I.* as a *Portrait de l'auteur*, with no mention of the size or any other element that would help us know which version he was referring to. Since both portraits bear the same letter, M. Rœthlisberger and R. Loche assumed that Liotard had planned to replace one with the other, without however being able to tell which one had been engraved first. In the second state of the '*grande planche*' however, we can see that the letter N in 'N°' is a print capital letter followed by an Arabic numeral, whereas on the smaller plate, just like in the other six plates that illustrate the *Traité*, the N is a cursive capital letter, followed by a Roman numeral. We can then surmise that Liotard had wanted to use the larger *Autoportrait*, but then changed his mind and made a smaller version for the *Traité*.

It seems that he used the copperplate for the smaller self-portrait in order to test a printer, as indicated in his letter dated 6 April 1781 to his Geneva friend François Tronchin: 'I was told that there is here a good printer for engravings, I will feel him out and have him print my small portrait that I have here.' (Rœthlisberger and Loche, vol. 2, p. 756, our translation). Liotard was in Lyon at the time, staying with his nephews the Lavergne ; he took refuge there in March 1781 for political and safety reasons (M. Rœthlisberger

and R. Loche, vol. 1, p. 47). Even though the title page of his *Traité* indicates Geneva as place of publishing, it is in Lyon that he had the manuscript proofread and edited, and that is where he then completed the writing and had the book printed in July 1781. The plate that he calls 'my small portrait' in his letter to Tronchin is beyond doubt the smaller version of the self-portrait. It is quite likely that he didn't take any other plates with him to Lyon, since on 29 May he asked Tronchin to send him from Geneva a crate of engraved plates which was under his bed in his bedroom, in order to have them printed at the same time as his book. He does not list the contents of the crate, and so it is not possible to know whether the copperplate for the larger *Autoportrait* was in it.

Liotard's *Traité des principes et des règles de la peinture* had no success. The preserved copies, as well as the plates, are very rare. In the foreword, Liotard lists the reasons why he thought it appropriate to give his self-portrait as an example: 'It has seemed judicious to offer it up for consideration due to the *chiaroscuro*, the *harmony* between dark areas, and the just distance to be observed between *light* and *dark* parts.' (*Traité*, p. 4, our translation). Under the entry devoted to *chiaroscuro*, he explains further: 'See N°. I. my portrait: I endavoured to give it a good *chiaroscuro*; and while the *dark* areas are strong, they are nonetheless soft, not having sacrificed *light* shades. The *shadow* of the hair and the shirt being slightly darker than the lightest light of the garment, the half-figure is well delineated against its background; in this several principles have been applied, that I will try to further explain in this work.' (p. 23, our translation). One of these principles consists in achieving *effect* by 'marrying *saliency* and *chiaroscuro*. That *effect* is the part which at first sight moves the viewer and strikes



his eye, and better captures the mind of spectators. The best and simplest means to produce such an *effect* is to choose and to apportion half dark and half light shades, and most importantly to put an equal distance between light and dark, such as is seen in nature. See my portrait N°. I.' (p. 25, our translation).

Liotard again refers the reader to his portrait in order to illustrate the notion of *saliency*, or the art of making painted objects appear three-dimensional, and gives the portrait as an example for rule III: '*Never should a* dark *shade look like a* light *one, and the lightest* light *shade should still be lighter than the lightest* dark *one*': 'See N°. I., my portrait, the white hair and the shirt in the shadows are slightly darker than the lowest *light* of the habit.' (p. 32, our translation). Again the self-portrait serves to illustrate one of the principles dearest to Liotard: that '*touches'* should be avoided at all costs, since 'one cannot see such '*touches*' in the works of nature' and 'one should never paint what one does not see (pp. 39-40, our translation). To *touches* Liotard prefers *finish*, which ensures a perfect connection between the different parts of the work and makes it possible to reproduce 'the unified tint of a beautiful skin, the smoothness and the transparency of bodies, the colour of flowers, the fluff, the velvety to be seen on fruit […]'. Rule IX summarises the proper distribution of lights and darks that will produce *effect* and *saliency*. Interestingly, here Liotard refers the reader to the three versions of his self-portrait: the pastel that was exhibited and sold in London in 1773, the preparatory sketch, which, he informs viewers, can be seen at his house, and the engraved portrait. He explains that through these three techniques he endeavours to apply the same principles, guided by the same exacting search for truth in rendering nature, and the same concern for details and finish: 'The most disciplined

reasoning, concentration and thought are required in order to be able to imitate, on a flat surface, the roundness and *relief* of nature.' (p. 59, our translation).

When Liotard took up engraving again, fifty years after his only five etchings, he settled on the technique of mezzotint. He probably had the opportunity to see mezzotints during his two trips to London in 1753-1755 and 1773-1774, since the technique was then enjoying a vogue in England. Victor I. Carlson wonders whether Liotard was able to see the famous series of large portraits engraved in mezzotint by Thomas Frye in the 1760s. Anyway, Liotard adapted mezzotint to suit his own aesthetic research, by experimenting and combining different techniques for intaglio printmaking. The result was a brilliant success: Campbell Dodgson declared it 'a performance so novel and imposing' when the British Museum acquired an impression of the first state of *Autoportrait, la main au menton* (*The British Museum Print Quarterly*, 1931, vol. 6, no. 1, p. 4), and it is 'a tour de force of roulette and engraving over mezzotint', according to Victor I. Carlson (*Regency to Empire*, cat. 84, p. 245). To begin with, Liotard prepared the whole background of the plate with a rocker and a roulette; he then burnished the surface in order to highlight light areas, which corresponds to the traditional technique of mezzotint. However, according to Carol Wax, 'the most interesting aspect of the image is the textures that were added with very small rockers of different gauges' (C. Wax, *The Mezzotint. History and Technique,* p. 88). The use of different sizes of rockers and roulettes allowed Liotard to reproduce not only the different textures of skin, hair and the vaporous fabric of the shirt or the heavier fabric of the kaftan, but also the differences in light, from *lighter* to *darker* shades, without *sacrificing* one to the other.

Even if the smaller version of the *Autoportrait* might seem at first sight almost identical, Liotard used a much simpler technique. Roethlisberger and Loche remark that 'contrary to the large plates, the whole surface is made up of a very fine grid pattern which remains clearly visible and gives the image a unity of style that verges on the abstract' (R. and L. cat 523). This simplification means that the small self-portrait loses a good part of the spirited energy that was evident in the large plate, which put it on a par with the self-portraits that Liotard painted or drew.

Liotard's self-portraits, created at different times in his life, represent an artist who is exacting in his art, a nonconformist who variously dresses up as a Turk with a long beard or smiles to reveal a toothless grin. The self-portrait of the older Liotard has been compared to some self-portraits by contemporary artists. Martin Hopkinson remarks that "In its honesty and poignancy, this image rivals the late self-portraits of Chardin" (« Liotard », in *Print Quarterly*, *Notes*, September 2004, vol. 21, no. 3, p. 298).

References: Marcel Roethlisberger and Renée Loche, *Liotard, Catalogue, Sources et correspondance*, 2008; Martin Hopkinson « Liotard », in *Print Quarterly*, *Notes*, September 2004, vol. 21, no. 3, p. 298; Campbell Dodgson, « Liotard's Portrait of Himself », in *The British Museum Print Quarterly*, 1931, vol 6, no. 1; *Regency to empire: French printmaking, 1715-1814*, 1984; « A Rediscovered Liotard », in *Print Quarterly*, March 2010, vol. 27, no. 1, pp. 55-60; Humbert, Revilliod and Tilanus, *La vie et les œuvres de Jean Étienne Liotard, 1702-1789*, 1897; Carol Wax, *The mezzotint: history and technique*, 1990.

10. Dominique Vivant DENON

(1747 - 1825)

L'Abbé Zani faisant dans le Cabinet National des estampes de Paris l'intéressante découverte d'une gravure de Maso Finiguerra [...] - ca. 1798. [The Abbé Zani making the interesting discovery of an engraving by Maso Finiguerra in the Cabinet National des Estampes in Paris]

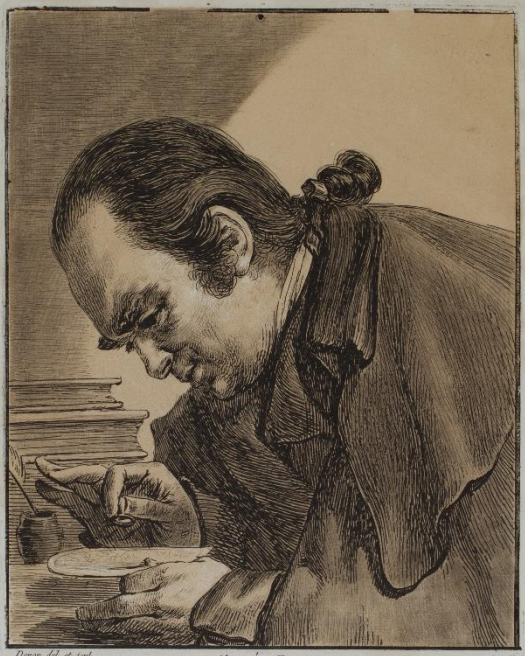
Etching, drypoint and lavis manner, 206 x 135 mm. IFF 341, 3rd state (of 3); De la Fizelière 209, The Illustrated Bartsch, vol. 121, no. 191

Impression of the 3rd state (of 3), with the new works in drypoint, the surface tone from an additional plate, and the letter engraved bottom.

Very fine impression printed with registration marks on wove paper. In very good condition. A few light foxmarks in the margins. Good margins (sheet: 276 x 230 mm).

Vivant Denon expounds the subject of the etching in the long letter engraved underneath the portrait:

"*The ABBÉ ZANI, making, in the Cabinet National des Estampes at Paris, the interesting discovery of an engraving by Maso Finiguerra, of which no second proof is known as yet, and which is possibly the only one in existence: it represents the Assumption or the Coronation of the Virgin. This silver plate, which was gilded, enamelled and nielloed in 1452 by Maso Finiguerra himself, to serve as a Pax or Paten, belongs to the Church of St. John of Florence, and the sulphur that was made on it, can be seen in the same city at the house of Councillor Serrati*."



Dimon. del. et Scul.

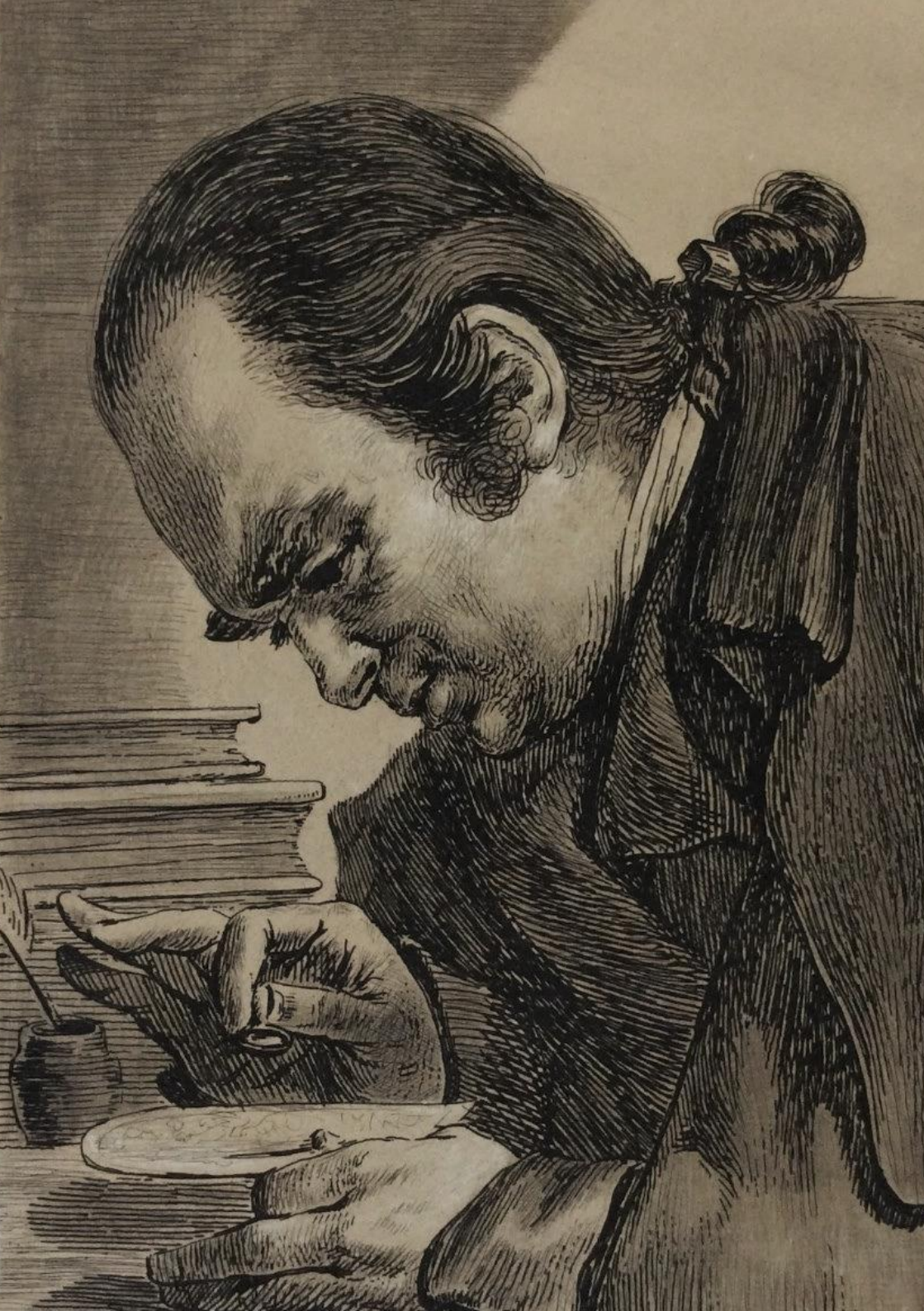
L'ABBÉ ZANI.

faisant dans le Cabinet National des estampes de Paris, l'intéressante découverte d'une gravure de Maso Finiguerra dont on ne connoit pas encore une seconde épreuve et la seule peut être qui existe: elle représente l'Assomption ou le couronnement de la Vierge.

Cette planche en argent qui fut dorée, emaillée et nielléé en 1452 par Maso Finiguerra lui-même, pour servir de Paix ou Patene, appartient à l'Eglise de St Jean de Florence, et le soufre qui en a été tiré, se voit dans la même ville chez M.r le Conseiller Serrati.

In 1797, the abbé Zani discovered a niello print representing the Coronation of the Virgin in one of the volumes of Old Master prints in the collection of Abbé de Marolles, which forms the core of the collection of prints in the Bibliothèque Nationale de France. This impression, the only one preserved today, results either from the printing on paper of the gilded and nielloed silver plate created in 1452 for the church of San Giovanni in Florence, currently in the Bargello museum (inv.33 O.R.), or from the printing of a sulphur cast made on the silver plate. Only two sulphur casts are known: one is in the British Museum, the other in the Edmond de Rothschild collection in the Département des Arts Graphiques at the Louvre.

The discovery of this unique impression by the abbé Zani was important: it was indeed the oldest preserved Italian "engraving". As Gisèle Lambert explains: "in Italy, the origin of the first engravings can be traced back to goldsmiths' works called niello plates. Impressions were printed on paper from gold or silver plates that had been engraved in order to be nielloed (or sometimes from a sulphur cast used as an intermediate). This goldsmithing technique was the origin of the development of engraving in the country, giving it a distinct originality." The printing of a proof on paper "allowed the goldsmith to control his work - since the niello operation did not allow any retouching -, and to keep a record of his work, and perhaps also to constitute a book of models. It was not intended to be distributed, which explains the rarity of the preserved copies." (Gisèle Lambert, "Nielles", §1 and 3, in *Les Premières Gravures Italiennes*, our translation). At the time of the abbé Zani's discovery, Maso Finiguerra's niello on paper was even considered to be an impression of the very first datable engraving, making the discovery even more sensational.



Jean Duchesne aîné, who was then a young assistant at the Cabinet des Estampes of the Bibliothèque nationale, described the enthusiasm of the abbé Zani when he communicated his discovery to the curators of the Cabinet in 1798:

"It would be difficult to paint the joy of the esteemed Abbé Zani, at the moment when, having acquired the certainty of his discovery, he hastened to inform us. This excellent man was so deaf that he could hardly hear the compliments that were made to him on the importance of the piece, which he had recognized as an impression drawn by Maso Finiguerra, after a plate engraved by him. His French being very poor, he expressed himself with great difficulty, and then, seeking to make himself better understood, he switched to Italian; then, to explain himself even better, he used Latin phrases that his pronunciation made it difficult to understand, and technical expressions, whose accuracy we often could not recognise; using unceasingly the words *niello, niellare, niellatore*, whose meaning was not known to us; the whole intermingled with joyful exclamations, of which he gave an account in his work, with wonderful naivety and bonhomie; one would however be quite at fault if one were to consider these the forgivable ramblings of an old man, prone to mere rhapsodic effusions in his work. The agitation that seized Abbé Zani seemed all the more singular, since for the last six months he had been coming to sit in the same place every day, and it was plain to see that his infirmity made him quite similar to a stone post and prevented him from taking part in anything that happened around him. I was very young at that time, and not able to attach to this interesting discovery as much importance as our learned amateur; I will never forget however the singular scene presented by the state of effusive enthusiasm of our

esteemed Abbé Zani; it made such a strong impression on me, that after more than twenty-five years, it is still perfectly vivid in my mind." (*Essai sur les nielles*, 1826, pp. 55-56, our translation).

The endearing portrait of the abbé Pietro Zani etched by Dominique Vivant Denon is a vivid testimony of this discovery and the impression it made on the artist. Pietro Zani wrote:

"I did not delay a moment in declaring my discovery to M. Joly [...] curator of the Cabinet (of France), to his employees and to several of his friends, among whom was the famous M. Denon, who wanted to engrave my portrait at once, at the very moment when he had seen me, magnifying glass in hand, examining this print". (*Materiali per servire alla storia dell'origine e de progressi dell'incisione in rame e in legno, e sposizione dell'interessante scoperta d'una stampa originale del celebre Maso Finiguerra*, quote translated in French by Georges Duplessis in *Histoire de la Gravure*, 1880, p. 31, our translation).

Although it has since lost its status as the very first engraving, Maso Finiguerra's niello print remains an important milestone in the history of engraving. The portrait engraved by Vivant-Denon testifies in turn, through the etching itself, to the pleasure and enthusiasm of historians and amateurs for precious prints, whose qualities they are delighted to examine, and whose artistic and historical importance they justly value.

References: Albert de la Fizelière, *L'œuvre originale de Vivant Denon*, 1873; Gisèle Lambert, *Les premières gravures italiennes: Quattrocento-début du cinquecento. Inventaire de la collection du département des Estampes et de la Photographie.* New online edition; Jean Duchesne, *Essai sur les nielles*, 1826; Georges Duplessis, *Histoire de la Gravure*, 1880.

11. Francisco GOYA y LUCIENTES

(1746 - 1828)

Bellos consejos [Pretty teachings] - 1799

Etching, burnished aquatint and burin, 215 x 151 mm. Harris 50, III-1 (of 12). Delteil 52.

Plate 15 of the *Los Caprichos* [The Caprices] series, first edition, 1799 (approximately 300 copies).

Superb impression printed in dark sepia on laid paper. In very good condition. Slight yellowing of the sheet. Tiny thin areas on the reverse in the upper corners. Margins slightly reduced (sheet: 265 x 187 mm).

Provenance :

- Loys Delteil (1869-1927) collection, his stamp in black on the back (Lugt 773). Loys Delteil, an important historian of printmaking and an engraver himself, dedicated volumes 14 and 15 of his *Peintre Graveur illustré (XIXe ET XXe SIECLES)* published in 1922, to the catalogue raisonné of Francisco Goya's prints.

- *Goupil Paris*, stamp printed in black on the back, bottom right (Lugt 1090a). Maison Goupil was an art publishing house. Frits Lugt indicates in his 1921 directory of *Marques de collections de dessins & d'estampes* that mark 1090a is rare and found only on sheets not published by Goupil. Maison Goupil was founded around 1827 by Adolphe Goupil (1806-1893).

15.

Bellos consejos.

The manuscript in the Prado Museum, sometimes attributed to Goya, has this comment about the plate:

> "Los consejos son dignos de quien los da. Lo peor es que la señorita va a seguirlos al pie de la letra.¡Desdichado del que se acerque!" "The advice is worthy of she who dispenses it. The sad thing is that the young lady will follow it to the letter. Woe is the first one to approach her!" (our translation).

The pair formed by the young woman and the old crone is reminiscent of the Maja and the Celestine, or the prostitute and her madam, recurring characters in Goya's œuvre. For now the chair of the suitor is empty, but he appears in other plates from the *Caprichos*, such as *Ni asi la distingue* [And Still He Doesn't See Her], *¡Qué sacrificio !* [What A Sacrifice!] ou *¿Quien màs rendido ?* [Who Is The Most Servile?].

The Museo del Prado holds a preparatory sketch.

12. Nicolas-Toussaint CHARLET

(1792 - 1845)

Le Marchand de dessins lithographiques

[The Seller of Lithographic drawings] - 1818/19

Lithograph, 237 x 310 mm. La Combe 85, IFF 66.

Very fine impression printed on white wove paper. A small 10 mm tear repaired in a summary way in the bottom margin (in the blank part, to the left) and a few small stains in the margins.

Impression trimmed half a millimetre inside the platemark bottom (loss of the tip of the *g* in *Lithographiques*) and small margins on the three other sides (sheet: 257 x 345 mm).

Nicolas-Toussaint Charlet sketched his favourite subjects, a sapper and a conscript, with a lot of humour, as they pore over lithographs that represent them in their daily life: marching into combat, taking care of horses, etc. As for the print dealer, he seems to be sleeping in his open-air market.

This famous lithograph was printed at François-Séraphin Delpech's printing workshop (1778-1825). It can be dated to 1818-1819, which makes it a lithographic incunabulum. François-Séraphin Delpech had his own shop and printing workshop at 3, Quai Voltaire in Paris, which Carle Vernet depicted in an 1818 lithograph: *Imprimerie lithographique de F. Delpech*.

Rare (marked 'R' in La Combe's catalogue raisonné).

Imp. Lithog. de F. Delpech

Le Marchand de Dessins Lithographiques

13. Honoré DAUMIER

(1808 - 1879)

Ne vous y frottez pas !! - 1834

[Do not get on the wrong side of them!!]

Lithograph, 315 x 435 mm (at the inner borderline). Delteil 133.

Very fine impression printed on wove paper. Normal central fold, slightly broken at the upper edge. A few small handling creases in the upper left part of the sheet and a few small tears repaired in a summary way on the edges. Sheet: 360 x 490 mm.

"A muscular printer, sculpturally drawn in the foreground, is waiting, ready for Louis-Philippe, who is surrounded by Jean-Charles Persil and Odilon Barrot (left background), while the fate of Charles X, rescued by foreign monarchs (right), foreshadows Louis-Philippe's own fate if he opposes this popular figure of press freedom." (Valérie Sueur-Hermel p. 66, our translation).

Ne vous y frottez pas !! was published for the *Association mensuelle lithographique* [Monthly Lithographic Association] in March 1834. This was a supplement to the magazine *Charivari* created by Charles Philippon in 1832, in order to ensure the survival of the magazine by offering large-size lithographs to subscribers. Daumier created five lithographs for the *Association mensuelle*, among which *Rue Transnonain*, le 15 avril 1834 and *Le Ventre législatif*. With *Ne vous y frottez pas !!*, these five lithographs were hailed as masterpieces as soon as they were published.

Reference: Valérie Sueur-Hermel: *Daumier : l'écriture du lithographe*, 2008.

NE VOUS Y FROTTEZ PAS !!

DIRECTION GÉNÉRALE
DE LA SOCIÉTÉ
DES
AQUA-FORTISTES
MAISON CADART et LUQUET
RUE RICHELIEU
79 CADART & LUQUET 79
GALERIE de PEINTURES

RUE MÉNARS
OUTILLAGE POUR LA GRAVURE A L'EAU-FORTE
ATELIER POUR L'EAU-FORTE ET LA BRODURE DES PLANCHES
BRONZES & MARBRES
COULEURS ET VERNIS
AQUARELLES DIVERSES
ANCIEN PARIS
VENTE D'EAU-FORTE
R. Marshall

14. Adolphe Théodore Jules Martial POTEMONT
(1828 - 1883)

Siège de la Société des Aquafortistes - 1864

[The Headquarters of the Société des Aquafortistes]

Etching, 292 x 385 mm. Bailly-Herzberg p. 134.

Superb impression with dark contrasts, printed on cream *chine appliqué* on cream wove paper. Excellent condition. Impression trimmed 1 mm outside the platemark on three sides and just inside the platemark on the left (without any loss of the image).

The *Headquarters of the Société des Aquafortistes* was published by the Société des Aquafortistes in the first issue of its third year (1st September 1864). The ordinary edition was on laid paper. There was also a luxury edition of 25 impressions before letter on Holland paper. This impression, printed on cream *chine appliqué* on wove paper, was also probably a luxury impression. Prints bought through subscription could also be sold separately at a higher price point.

In front of the wide, richly furnished shop windows, at the corner of the rue de Richelieu and the rue Ménars, connoisseurs and curious people, men and women from all walks of life, are crowding together, examining and commenting on the works on display: etchings, paintings, drawings, sculptures... The year is 1864. Alfred Cadart opened his store the previous year, after having separated from Félix Chevalier; together, they had founded the Société des Aquafortistes in 1862. With Jules Luquet, Alfred Cadart founded the company *Cadart et Luquet*, which moved to 79, rue de Richelieu, trading at the sign *Aux Arts modernes*.

SIÈGE DE LA SOCIÉTÉ DES AQUA-FORTISTES.

The numerous inscriptions on the façade, which Potémont also engraved under the picture, list the products offered in the store. Works of art are available for sale: paintings, engravings, lithographs, sculptures, bronzes, marbles and terracottas, watercolours and drawings; but also artists' supplies: tools for etching, pigments and grounds. The building also housed a workshop where Cadart and Luquet invited artists to come and try their hand at etching, declaring that "they would be happy to show all those who would come to them the use of tools, how to apply the different grounds, the details of the etching process, and the various techniques that form the basis of etching" (Bailly-Herzberg, p. 22, our translation). Many artists did just that. Janine Bailly-Herzberg mentions Degas in particular, who would make sketches of dancers from observation, and would then visit Cadart to etch his sketches on a copperplate. Vollard also tells us that Degas would create monotypes at Cadart's atelier, sometimes highlighting them with pastel.

Among the thirty or so etchings exhibited in the glass display cases between the large windows are the titles of two publications: a *Treatise on Etching*, which emphasises the pedagogical aims of the premises, and *L'Ancien Paris*, an important series of views of Paris, in which Martial-Potémont recorded the changes that the capital was undergoing. This publication, which included 300 etchings, was the artist's first great success.

References: Janine Bailly-Herzberg: *L'eau-forte de peintre au dix-neuvième siècle : La Société des aquafortistes, 1862-1867*, Paris, 1972; Janine Bailly-Herzberg: *Dictionnaire de l'estampe en France, 1830-1950*, Paris, 1985.

ONNES, MARBRES,
COULEURS ET VERNIS

15. Rodolphe BRESDIN

(1822 - 1885)

L'Éclaircie dans la forêt - 1880 [The Clearing in the Forest]

Etching, 242 x 163 mm (sheet). Van Gelder 147.

Very fine impression printed on chamois *chine appliqué* on white heavy wove paper. Slight stains in the corners, otherwise in very good condition. Impression trimmed inside the platemark, with good blank margins around the subject. The impression is mounted with a hinge of paper on an old sheet of laid paper.

An extremely rare impression. Dirk van Gelder only mentions "two authentic impressions known" printed by Bresdin himself "on *chine appliqué*": one is in the Kunstmuseum Den Haag, formerly Gemeentemuseum (this impression is reproduced in Van Gelder's catalogue), and the other, bearing Bresdin's personal red stamp, used to be in the Richard Bühler collection in Winterthur (this impression is reproduced in *Die Schwarze Sonne des Traums*, p. 96, cat. no. 56). Van Gelder adds that "there were very probably only a few posthumous impressions, all on laid Holland paper, for example the impression with blind stamp in the Bibliothèque nationale in Paris, which Rodolphine Bresdin described as : 'one of the prints that Delâtre printed for me on Holland chine… a marvellous etching from a copperplate that was left with Delâtre.'" (our translation). Maxime Préaud describes this impression, now in the Réserve des Estampes in the BnF, as "an impression on cream chine appliqué on cream laid paper, with the blind stamp (Lugt, 2194) encroaching slightly over the subject and which by mistake has been placed in the upper left corner." (our translation).

Van Gelder mentions another impression from a posthumous edition, in the Chicago Art Institute; it is printed on cream laid paper. He also mentions an impression in the Paul Prouté collection in Paris.

This impression is most likely from the first print run. The paper, a chamois *chine appliqué* on heavy white wove (not laid) paper, was indeed one that Bresdin himself commonly used for his prints. Van Gelder notes that in his early days, Bresdin most often printed his etchings on laid paper or fine handmade wove paper, but that "later, and especially when he began to make lithographs, Bresdin resorted more and more to chine paper, which was very fashionable in the 19th century. It was generally fine or extra fine wove paper, of excellent quality and of various colours: from off-white or light gray to cream, yellowish and light brown;" this was then applied to "a second, larger sheet of wove paper, which would serve as a mount for the impression" (Van Gelder, vol. 1, Appendix VI, p. 186, our translation). We also know that Bresdin frequently trimmed his own impressions.

Bresdin etched *L'Éclaircie dans la forêt* [The Clearing in the Forest] on the copperplate of another etching, *La Forêt* [The Forest] (VG 142), which he had made shortly before; the new etching covers the previous one almost entirely, as Dirk van Gelder realised, noticing that Bresdin had done the same in several of his later etchings: "In his last period he only depicts an uninhabited world. In 1880 he *produced* four etchings, the fruits of a deep intimacy: *Paysage rocheux* [Rocky Landscape] (cat. 143), *Cours d'eau* [The Stream] (cat. 144), *Ruisseau sous-bois* [Stream in the Woods] (cat. 145) and *L'Éclaircie dans la forêt* (cat. 147). All four

are based on earlier works: *Le Ruisseau des gorges* [The Torrent in the Gorge] (cat. 130) for *Paysage rocheux*, *Cité lointaine* [The Distant City] (cat. 131) for *Cours d'eau*, *Baigneuses dans la montagne* [Women Bathing in the Mountain] (cat. 115) for *Ruisseau sous-bois*, *Forêt* [The Forest] (cat. 142) for *L'Éclaircie dans la forêt*. Financial difficulties spurred Bresdin to miracles of ingenuity. He scraped his old copper plates and covered them with black varnish, no longer, as in Bordeaux, to modify his designs, to create new states, but to project his new dream on the remains, salvaged from the scraper, of a world now disowned." (Van Gelder, vol. 1, p. 152, our translation).

The subject of *L'Éclaircie dans la forêt* remains mysterious. Van Gelder quotes the description given by Robert de Montesquiou of the impression he had in his collection at the time (which according to Van Gelder is the one now in the Art Institute of Chicago): "perhaps a reminiscence of the journey to America, as if a frontispiece depicting a virgin forest : an inextricable jumble of branches tangled with foliage and vines in circles, around a vague gap in the branches, with light at its center, such as among the thorny impediments of difficulties and obstacles, a luminous perspective on the unknown, on hope..." (Robert de Montesquiou, pp. 29-30, our translation).

If the perspective of *L'Éclaircie dans la forêt* seems at first sight similar to that of *Branchages* [Branches] (VG 146), very soon it is obvious that it is definitely not as clear. In *Branchages*, the perspective is a low-angle view, with the viewer's gaze at the bottom of the trunk, at the level of the roots of the tree. Similarly, *Paysage rocheux*, *Cours d'eau* and *Ruisseau sous-bois* are situated

Branchages (ca. 1880)

in a classical landscape space, one in which the viewer can easily situate himself. This is no longer the case with *L'Éclaircie dans la forêt*: despite the perspective opened up by the gap in the branches, the viewer finds no point of reference. Contemplating this tangle of branches and foliage, we wonder not only about what we see but also about where we are seeing it from. Are we inside or outside, below or above? As François Fossier observes, "one really does not know where to place oneself in this inextricable tangle of roots, ferns, vines, and thin leaves." (Fossier, p. 17, our translation). The gap in the canopy itself is not, strictly speaking, an opening onto a background, as in *Le Bon Samaritain* [The Good Samaritan] (VG 100) or *La Fuite en Égypte* [The Flight into Egypt] (VG 85), where a city is visible in the distance. The only point of reference Bresdin gives are the almost invisible signatures engraved at the bottom: the monogram *RB* in the middle and the letters *RoDophe BReDin* (*sic*), with the date *1880* in front, on the right. However, the print could be viewed just as well the wrong way round. This explains why, on the impression at the BnF, Rodolphine Bresdin's stamp and then that of the library have been mistakenly affixed at the top of the print and not at the bottom, where the signatures are (this print was subsequently reproduced upside down in *Bresdin, Dessins et gravures* by Dirk van Gelder in 1976, and then right way up in the catalogue raisonné).

References: Dirk van Gelder, *Rodolphe Bresdin*, vol. 1, Monographie, vol. 2, Catalogue raisonné de l'œuvre gravé, La Haye, 1976; Dirk van Gelder, *Rodolphe Bresdin : Dessins et Gravures*, Paris, 1976; Hans Albert Peters, *Die Schwarze Sonne des Traums : Radierungen, Lithographien und Zeichnungen von Rodolphe Bresdin, 1822-1885*, 1972; Robert de Montesquiou, *L'inextricable graveur - Rodolphe Bresdin*, 1913; François Fossier, *Rodolphe Bresdin (1822-1885) un graveur solitaire*, 1990.

Le Bon Samaritain (1861)

16. Eugène DELÂTRE

(1864 - 1938)

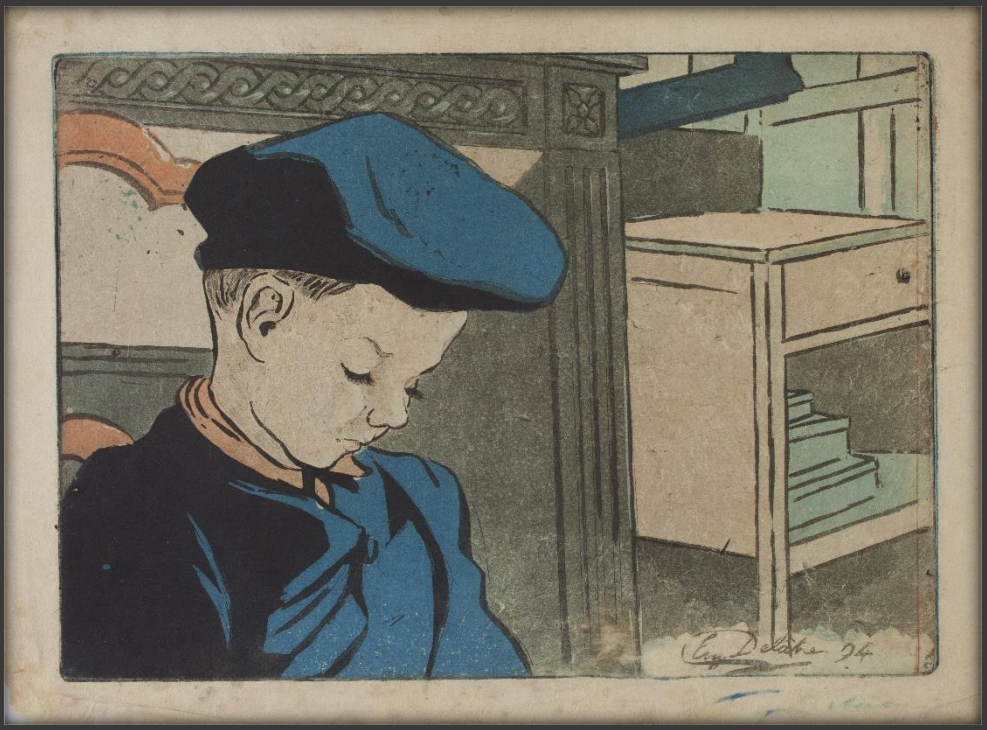
Marcel [The artist's son] - 1894

Etching and aquatint, 180 x 254 mm. Cate and Grivel 65, undescribed state.

This impression is the only one we know of before the copperplates were cut down by around 3 mm on all sides. The other two impressions we know of are both printed from the reduced plates. This reduction resulted in the etched signature and date being cut in the middle and therefore difficult to read. One impression is at the Zimmerli Art Museum (quoted in *De Pissarro à Picasso*, p. 185, cat. 65, and reproduced in *Art Nouveau Bing*, pl. 26); its dimensions are 174 x 248 mm and it is signed in blue pencil, numbered *n°5* and annotated *Marcel, tir. à 28 ép* [Marcel, edition of 28 impressions]. Another impression was offered for sale by Zygman Voss' Gallery in Chicago; it was numbered *n°27* and signed.

Fine impression printed with registration marks in dark blue, light blue, pale rose and orange on Japan laid paper. Signed in plate *Eug Delâtre 94*. Signed in blue pencil in the bottom margin (signature almost completely erased). A few tiny handling creases and some slight surface rubbing in the right part of the picture. An area of paper thinning in the bottom right margin *verso*. Small margins all around the platemark (sheet: 210 x 285 mm).

Nicholas-Henri Zmelty points out that Eugène Delâtre was a pioneer for his research on colour etching, from the early 1890s. With his friend the painter and printmaker Charles Maurin, he first explored the technique of printing in colour "au repérage" by



registering several plates (one per colour), before turning, around 1895, to the process of inking “à la poupée” (a small ball-shaped wad of fabric to ink the plate) which required only a single plate. He taught this process to many artists of his generation and printed their etchings.

Delâtre used the technique “au repérage” to print *Marcel*, as well as other portraits, including family portraits, from the same period: his daughter Pauline standing at the garden gate, his father Auguste examining an impression, standing next to a large press, and his beautiful self-portrait in his Montmartre studio. Another etching printed in colour with the same technique, circa 1895, again shows his son Marcel, this time smoking a cigarette.

The very tight framing, at child's height, leaving hardly anything to see of the furniture in the room, which is truncated by the edges of the plate, is strongly reminiscent of Japanese prints. The composition is structured by the vertical and diagonal lines of the fireplace, the bedside table and the window – the bottom of the two open window wings are just visible. The plain decoration (a simple frieze of interlacing patterns and a flower on the mantelpiece, three cardboard boxes placed in the bedside table) and the concentrated mien of little Marcel give this intimate portrait all its charm.

References: Gabriel P. Weisberg: *Art Nouveau Bing : Paris Style 1900*, 1986; Phillip Dennis Cate and Marianne Grivel, *De Pissarro à Picasso, L’Eau-forte en couleurs en France*, 1992; Hélène Koehl and Nicholas-Henri Zmelty: *Impressions à Montmartre : Eugène Delâtre & Alfredo Müller*, 2013.

1. Niccolò VICENTINO
Saint Peter and Saint John, after Parmigianino - 1540's

2. Nicolas BEATRIZET
Roman Soldiers fighting the Dacians - 1553

3. Hendrick GOLTZIUS
The Dragon devouring the Companions of Cadmus - 1588

4. Crispin de PASSE
Discordia - 1589

5. REMBRANDT HARMENSZOON VAN RIJN
Cottage beside a Canal with a View of Ouderkerk - ca. 1641

6. Abraham BOSSE
Les Imprimeurs en taille-douce - 1642

7. Gilles DEMARTEAU
Jeune Dessinateur, after Boucher

8. Jean-Honoré FRAGONARD
La Vision de Saint Jérôme - 1763/1764

9. Jean-Étienne LIOTARD
Autoportrait, la main au menton (grande planche) - 1778/1781

10. Dominique Vivant DENON
The Abbé Zani making the interesting discovery of an engraving by Maso Finiguerra in the Cabinet National des Estampes in Paris - ca. 1798

11. Francisco GOYA y LUCIENTES
Bellos Consejos - 1799

12. Nicolas-Toussaint CHARLET
Le Marchand de dessins lithographiques - 1818/1819

13. Honoré DAUMIER
Ne vous y frottez pas !! - 1834

14. Adolphe Théodore Jules Martial POTEMONT
Siège de la Société des Aquafortistes - 1864

15. Rodolphe BRESDIN
L'Éclaircie dans la forêt - 1880

16. Eugène DELÂTRE
Marcel - 1894

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